
**ISAMU
NOGUCHI**

JOHN GORDON



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ISAMU NOGUCHI



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BY JOHN GORDON

Curator, Whitney Museum of American Art

WHITNEY MUSEUM OF AMERICAN ART, NEW YORK

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This monograph is published on the occasion of the first retrospective exhibition of sculpture by Isamu Noguchi held at the Whitney Museum of American Art from April 17 through June 16, 1968. The exhibition was selected in close collaboration with the artist. A catalogue, chronology, list of the exhibitions in which the artist has participated and bibliography will be found in the back pages.

The Whitney Museum is grateful to those museums and collectors who so generously lent works to the exhibition. They are: Robert A. Bernhard, Port Chester, New York; Columbia Broadcasting System, Inc., New York; The Cleveland Museum of Art; Mr. Henri-Georges Doll, New York; the Lillian H. Florsheim Foundation for Fine Arts, Chicago; Ruth Stephan Franklin, Greenwich, Conn.; R. Buckminster Fuller, Carbondale, Ill, Martha Graham and the Martha Graham Foundation, New York; The Solomon R. Guggenheim Museum, New York; The Joseph H. Hirshhorn Collection, New York; The Irving Galleries, Milwaukee, Wis.; The Museum of Modern Art, New York; The New School for Social Research, New York; New York City Ballet; Mr. and Mrs. R. B. Schulhof, Kings Point, N. Y.; Wadsworth Atheneum, Hartford; Walker Art Center, Minneapolis.

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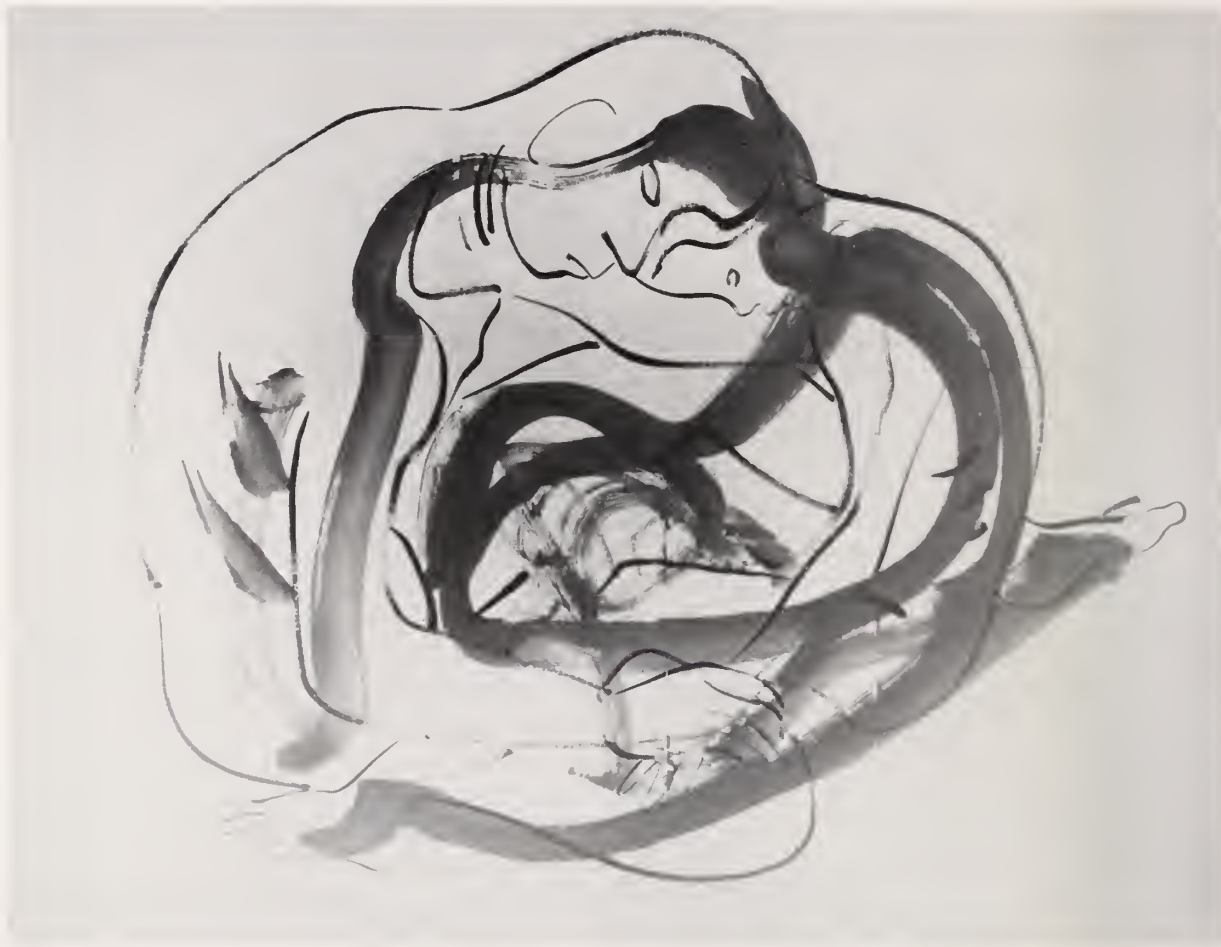


FIG. 1 DRAWING. 1930. *Not included in the exhibition.*

Evidence of the struggle necessary to wrest the marble from the famous quarry, used by Michelangelo, at Lucca, as well as deep respect for the natural character of the stone itself, contribute to Isamu Noguchi's recent heroic sculpture *The Roar* (fig. 43). One of a number of major works completed in 1966 and 1967, it marks a high point in the artist's career which began over forty years ago.

Noguchi was born in Los Angeles on November 17, 1904, and was brought to Japan two years later. His father was Japanese. His mother's father was Scotch-Irish (the family moved to Northern Ireland from Scotland), her mother was part American

Indian. The conflict of East and West that complicated the relationship of his parents was to become the strength of their son. Born an American citizen, he was brought up in Japan and studied at Japanese schools until he was thirteen. His mother showed spirit and resourcefulness when she was obliged to manage her own household in Japan not too long after her arrival there.

In the artist's autobiography, recently published by Harper and Row, his early years are movingly described. He was sensitive to his surroundings: his recollections of Japan are mostly of natural things — the sea near his house, potato fields, the pines of Hiroshige, the wood used in construction of his house, a stone for his garden, sunsets. As a boy he learned the use of carpenters' tools, to make carvings in cherry, and had his own garden before he was eleven.

He was sent to America to the Interlaken School in Indiana in 1918, where he was forced to display extraordinary self-reliance. He was left stranded when the school was taken over for a truck training camp by the U.S. Army. Months later he was befriended by Dr. Rumely, founder of the school, who arranged for him to go to public school in Rolling Prairie. Later on he arranged for him to be apprenticed to Gutzon Borglum in Stamford, Connecticut. Here his career began with a bust of Lincoln. But at the end Borglum told him he would never be a sculptor, so he fell back on Dr. Rumely's earlier advice to study medicine.

After about two years of study at Columbia University in 1923 and 1924 and hard work in a restaurant at night to help pay the tuition, he came to realize that he had to be a sculptor. So, at his mother's suggestion he went to the Leonardo da Vinci School in Greenwich Village. He still feels grateful for the solid understanding of basic principles and mechanics of sculpture he received from its director, Onorio Ruotolo, though much had to be discarded later. After three months of feverish work the school gave him a one-man show. He was elected to the National Sculpture Society where he showed for two years.

Noguchi visited museums and galleries, especially J. B. Neuman's New Art Circle and An American Place where Alfred Stieglitz was presenting one exciting show after another. But it was a visit to the Brancusi exhibition at the Brummer Gallery in 1926 that proved to be a major force in his life. He says, "I was transfixed by his vision." Only a year later he was in Paris on a John Simon Guggenheim Foundation Fellowship and with extraordinary good luck was introduced by the writer Robert McAlmon

to Brancusi and went to work in his studio in the mornings. From Brancusi his own natural respect for wood and stone and metal was rigidly reinforced and he developed greater determination to be true to the material and to use it in such a way that its natural properties and character would be enhanced. His rare sensibility in the use of wood and stone was nurtured by his contact with Brancusi. *Foot-tree* (fig. 6) and *Positional Shape* (fig. 7) show the direct influence of the master, yet they reveal some originality and much facility and determination for such a young artist.

Noguchi admired Brancusi enormously but realized that he differed fundamentally from him. He felt that his art must be involved with life. The purely geometric object did not suggest life to him and he rebelled against it. For himself he wished something different from Brancusi's lonely asceticism and he vowed to know as much of life and people as possible. Since then, his natural restlessness and inclination to travel has brought him in contact with the people of all parts of the world and he has great sympathy and understanding for them.

In 1929 he returned to New York. In order to make a living he began to do portraits in bronze and terra cotta, five at a time, in the old Carnegie studio building. The portraits met with instant success. Many of his sitters later became famous, and some were to remain life-long friends. Over a period of two to three years he produced heads of Martha Graham, R. Buckminster Fuller (fig. 8), George Gershwin, Agna Enters, Edla Frankau (fig. 9), Brock Pemberton, A. Conger Goodyear, Nicholas Roerich, John Erskine, Jose Clemente Orozco and many others. In our time few portraits of quality have been done in any medium, these are outstanding.

Travelling to Japan in 1930-31, he studied brush drawings with Chi Pai Shi in Peking and pottery with the famous potter Uno Jinmatsu in Kyoto. Knowledge and love of the arts and crafts of Japan proved to be fruitful. The terra cotta *The Queen* (fig. 11) comes from this time. It has presence and dignity, it is enigmatic. Though simple and Japanese inspired, it is a sophisticated work which is definitely part of the western world. Later experiments in this native craft of Japan would result in *Even the Centipede*, 1952, now owned by the Museum of Modern Art, and *Mrs. White*. Particularly in *Mrs. White* the disciplines of the medium are beautifully handled. The need to work swiftly demanded that its form be simple, but its presence is regal.

Though he received almost universal acclaim from critics, Noguchi, like most artists of his generation had little financial success. In the 1940's he was forced to be inventive



FIG. 2 MISS EXPANDING UNIVERSE. 1932. 30 h. Collection of the artist. Not included in the exhibition.

FIG. 3 ERAI YATCHA HOI (KINTARO). 1931. Terra cotta. 22 h. Collection of the artist. Not included in the exhibition.

and economical. At this time he was intrigued by the fact that flat marble slabs, which were readily available in New York, were comparatively reasonable in price compared to the cost of large blocks. The remarkably successful *Gunas* and similar works (named after the three qualities of the Sankhya system of philosophy: tension, purity, goodness and because of their tripod nature) were the result. Skeletal in form, ambiguous in meaning, occasionally with sexual overtones, they are somewhat surrealist in nature. (Noguchi has at times been informally linked with surrealism, but he found the restrictions of its vocabulary and mythology limiting and too removed from nature and real life.) It is difficult to choose the most successful of these structures. Perhaps the Metropolitan Museum's *Kouros*, 1944-45, or *White Gunas*, 1947, belonging to Nelson Rockefeller, are the most outstanding. Difficult and dangerous to move, neither are included here. But the Whitney's *Humpty Dumpty*, 1946, (fig. 18) with its daring use of ribbon slate or *Avatar*, 1947, (fig. 21) in pink Georgia marble are of high quality. *Metamorphosis* and *Unknown Bird* (fig. 19) both completed in 1946 are slightly more complex. All are of fine, highly polished stones. With rare perception Thomas B. Hess wrote: "In America today where sculpture is the most

unpopular, misunderstood and least practiced of arts, where the great majority of sculptors rely upon eccentricity or compromise, Noguchi has built an experimental art on the traditions of the past which is relevant to both present and future."¹

Noguchi is a rarity among American avant garde sculptors or painters of the 1940's, many of whom were involved with the often messy, "unfinished" or "unpolished" look of abstract expressionism. He continued to choose rich marbles and even when he worked in iron, steel, wood or aluminum, he sought to utilize and reveal their intrinsic quality. Incorporating found objects in his work has not been a major interest, but bones (*Monument to Heroes*, fig. 13) and driftwood have been used. Sometimes the shape and surfaces of found stones have been improved.

The 1940's was a productive period in many areas for Noguchi. He produced a very successful coffee table for the Herman Miller Furniture Company and a three-legged lamp for Knoll Associates. Both are still available and both have been widely copied.

The first of many successful sets for the dancer, Martha Graham, which began with "Frontier" in 1935, continued with "Appalachian Spring" (fig. 59), "Herodiade" and "Imagined Wing" which were commissioned by the Elizabeth Sprague Coolidge Foundation. In these highly successful collaborations, it was Noguchi's real understanding of the needs of the dancer and his determination to produce a functional set where the entire space is controlled by simple dramatic means. "Cave of the Heart," 1946, with music by Samuel Barber, sets by Noguchi and choreography by Martha Graham, was a most successful synthesis of the efforts of composer, choreographer and set designer. At moments in the dance the green serpent with its tendril-like superstructure (fig. 54) becomes a major force melding with the meaning and the movement of the dance. It blends so perfectly with the needs of Miss Graham that it becomes one with her characterization. Many other joint ventures such as "Errand into the Maze," 1947, (fig. 56), "Phaedra," 1962, (fig. 60), "Embattled Garden," 1958, (fig. 58), "Night Journey," 1947, (fig. 55) are still parts of the repertory. No other sets for theatre or ballet have welded diverse purposes so effectively.

The most important event of the '40's was the artist's inclusion in 1946 in the exhibition "Fourteen Americans" at the Museum of Modern Art.

A grant by the Bollingen Foundation in 1950 to do research for a book on leisure, which has yet to be completed, was of great value to the artist. It enabled him to travel to many European countries, Egypt, India, Japan and Bali. His almost bottomless well of energy led him to investigate life, art and particularly sculpture wherever he went. Above all, he was able to renew his acquaintance with the gardens of Japan. There he found that working again in ceramic was almost second nature to him, although he had not touched the medium for almost twenty years. *Mrs. White*, as stated earlier, shows his mature handling of the medium. It is a pleasure to see how he achieved its simple structure with quick manipulation of the clay. The ceramics were shown in Japan in 1952, but they were not exhibited here until two years later at the Stable Gallery. By this time they seemed to him to be almost divorced from the mainstream of his work. But actually these explorations into such challenging areas served to refresh him and eventually fit neatly into his oeuvre. Later he was to create even simpler and cruder shapes suitable for casting in iron by the traditional methods used by the iron pot makers of Japan. In both cases the natural restrictions of the methods involved were carefully learned and observed.

Contributing to seemingly abrupt changes in direction was the ever present conflict between the philosophy and ideals of the East, which have always been of great interest to all our artists, and the different values of the West. The conflict has been a more personal and emotional one for Noguchi, but it has been and perhaps must be part of the struggle of the contemporary artist. In fact Noguchi is in most ways a product of America and in every way a citizen of the world. His natural sympathies for Japan have led him to probe her culture more deeply, but use of this knowledge is always filtered through his international point of view. His energetic and restless nature continues to lead him to all corners of the globe. He feels that he is caught in between the two poles of Greece and Japan and that the United States is the arena where the battle is being waged.

He has made significant contributions in many fields: architecture, theatre and the dance, furniture and lighting, gardens, etc. Designs for two bridges in Hiroshima (fig. 68) were the result of a visit and a "gesture of expiation." They were completed in 1952. Later sets and costumes for "King Lear" for George Devine and Sir John Gielgud were a great success. The gardens for the UNESCO Building (fig. 53) in Paris in 1958 and in 1964 the marble garden for the Beinecke Rare Book and Manu-

script Library at Yale (fig. 64) form a sharp contrast, one is natural and conceived after construction of the building, the other purely sculptural and intimately linked with the architecture. The Beinecke Library is one of many highly successful collaborations between Gordon Bunschaft, of Skidmore, Owings & Merrill, among which are: garden for Connecticut General Insurance Company, Hartford, Connecticut (1957); plaza for First National Bank, Fort Worth, Texas (1961); fountain for John Hancock Insurance Company, New Orleans (1962); garden for Chase Manhattan Bank Plaza, New York (fig. 62, 1964); gardens for IBM, Armonk, New York (1964). The Billy Rose Sculpture Garden for the Israeli Museum (fig. 66, 1965) was formed from the rubble of the surrounding landscape. Its retaining walls were made of the stones which were already there bringing order to the land in much the same way as the Israelis themselves are trying to form a solid order out of confusion. At the present time a large sculpture is being installed at 140 Broadway in downtown Manhattan.

As always after taking exhausting excursions into other fields, Noguchi returned to New York and his sculpture in 1958 after the UNESCO gardens were finished. Acutely conscious of the sharp contrast between New York and Paris and because of the excitement he found in New York, he decided to use an industrial material of our day and embarked immediately on a series of works in aluminum. *Sesshu* (fig. 29) is probably the finest work of this group. At first these works appeared to be an abrupt change from the comfortable and elegant marbles to which we had become accustomed but, as time goes on, they please more and now seem to be closely linked with the main body of his work. In them he enjoyed the challenge of weightlessness, as contrasted to ponderous stones. A few efforts such as *The Cry* (fig. 28), in wood and *Mortality* (fig. 27) in bronze, seem to defy gravity. Immediately following, in a burst of frantic activity, he produced fourteen pristine white marbles almost as a homage to Brancusi. Among them were the Whitney's serene and classical *Integral* (fig. 30) and the Cleveland Museum's superb *Woman with Child* (fig. 22). They were produced in part of a loft building lent by a friend, Edison Price.

By the 1960's Noguchi felt a strong need to have a large studio where he would not be so limited in the size and weight of the stones he could handle. He finally found a small factory building in Long Island City, just a short drive from central Manhattan over the Queensborough Bridge. Simple living quarters with a bedroom similar to a Japanese tea house were skillfully arranged within the building and the

rest was divided into working and storage areas. The building proved to be a very satisfactory solution to the difficulties which must be met by a sculptor. A chain hoist made it easy to move large stones and it was simple to store them and to move them in and out of the building. A very productive period began, and a long succession of works of high quality appeared: *Floor Frame* (fig. 35), and *Life of a Cube* (fig. 39) were done in the new studio. *Black Sun* (fig. 40) and *Jomon* (fig. 38) were done in Japan and remain outstanding in this period. Handling of the red Persian travertine in *The Mountain* (fig. 52) is brilliant. The red stone is roughly chiseled, its redness punctuated with even brighter spots, like dabs of paint, caused by the character of the travertine itself. It glows like a mountain colored by the dramatic red light of sun-

FIG. 4 BAS-RELIEF FOR ASSOCIATED PRESS BUILDING, *Rockefeller Center*.



down. *Eros* (fig. 50) is, in contrast, of smooth and highly polished rose marble beautifully mounted on an aluminum stand. Though simple in form, it dominates space eloquently, whereas *Sky Frame* (fig. 51), which is cut from the same block of marble, is more concerned with defining it. *Green Essence* (fig. 37) is like a stream of water rushing over the aluminum barrier on which it rests and yet it is quiet and contained. One cannot conceive of more sensitive utilization of the stone which becomes almost the whole meaning of this beautiful sculpture, although it suggests calligraphy too. Suspended in space it defies gravity as does the jewel-like *Ceremonial Object for Marcel Duchamp*.

The monumentality of *Hakuin* (fig. 33) and *Myo* (fig. 49) are examples of the further exploitation of stone, in this case, granite, which demands different handling from the softer marbles. They are somewhat calligraphic and appear to be made of the strength and power of natural materials and forces. Both were done in Japan.

In the two part *Euripides* (fig. 63), placement of the two sections on its base shows the artist's control of space and his growing interest in the function of the base. The lessons learned in dealing with gardens, the stage, and other areas carry over into sculpture and vice versa.

Eros, *Euripides*, *Green Essence*, *Sky Frame* and *The Roar* were made in Italy where the artist worked at the firm of Henraux in Querceta, near Lucca. Here he discovered what the giant diamond saw could do, which his small eighth of an inch diamond saw could not, and he took full advantage of it in these superb works. The most recent pieces in stone, they are surely the finest. In them are contained all the ingredients common to the artist's philosophy of which everything in this exhibition is in some way a part. In his own words: "Sculpture may be made of anything and will be valued for its intrinsic sculptural qualities. However, it seems to me that the natural mediums of wood and stone, alive before man was, have the greater capacity to comfort us with the reality of our being. They are as familiar as the earth, a matter of sensibility. In our times we think to control nature, only to find that in the end it escapes us. I for one return recurrently to the earth in my search for the meaning of sculpture — to escape fragmentation with a new synthesis, within the sculpture and related to spaces. I believe in the activity of stone, actual or illusory, and in gravity as a vital element. Sculpture is the definition of form in space, visible to the mobile spectator as participant. Sculptures move because we move."

FIG. 5 FACE FORM. 1928. Zinc. 18 h. Collection of the artist.

FIG. 6 FOOT-TREE. 1928. Brass. 26 h. Collection of the artist.

FIG. 7 POSITIONAL SHAPE. 1928. Brass. 20 h. Collection of the artist.



FIG. 8 R. BUCKMINSTER FULLER. 1929. *Chrome plated bronze. 12 h. Lent by R. Buckminster Fuller.*

FIG. 9 EDLA FRANKAU. 1929. *Bronze. Not included in the exhibition.*



FIG. 10 RUTH PARKS, 1929. *Bronze*. Collection of the Whitney Museum of American Art. Not included in this exhibition.



FIG. 11 THE QUEEN. 1931. *Terra cotta*. 45 h. Collection of the artist.



FIG. 12 LEDA. 1942. Alabaster. 25 h. Collection of the artist. Not included in the exhibition.



FIG. 13 MONUMENT TO HEROES. 1943. Bone, paper, waad, string. 28 h. Collection of the artist.

FIG. 14 LUNAR INFANT. 1944. Magnesite, plastic, metal stand. Electrified. 12 h. (without metal stand). Collection of the artist.



FIG. 15 LUNAR LANDSCAPE. c 1944. Magnesite, cork, string. Electrified. Lent by the Joseph H. Hirshhorn Collection.





FIG. 16 GREGORY. 1945. Bronze. 67½ h. *Front and side views.*

FIG. 17 THE SEED. 1945-46. Bianco P marble. 24 l. *Collection of the artist.*

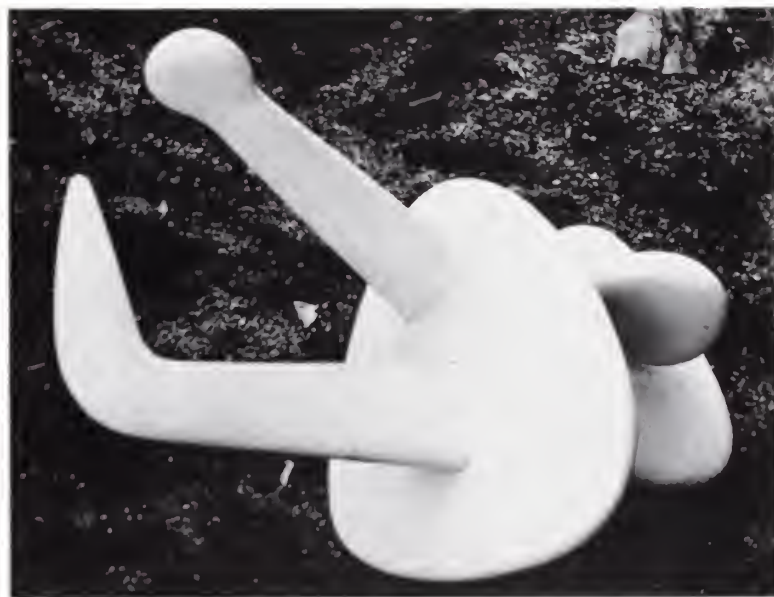


FIG. 18 HUMPTY DUMPTY. 1946. Ribbon slate. 58 $\frac{3}{4}$ h. Collection of the Whitney Museum of American Art.



FIG. 19 UNKNOWN BIRD. 1946. Green slate. 57 h.



FIG. 20 WOMAN. 1957. Iron. $14\frac{3}{8} \times 18\frac{1}{4} \times 8\frac{5}{8}$. Lent by The Museum of Modern Art, New York.





FIG. 21 AVATAR. 1947. Georgia marble. 78 $\frac{3}{4}$ h.

FIG. 22 WOMAN WITH CHILD. 1958. White marble. 44 h. Lent by Contemporary Collection of The Cleveland Museum of Art.

FIG. 23 BIRD B. 1957-58. White marble. 24 $\frac{3}{4}$ h. (without base).





FIG. 24 THE SELF. 1957. Cast iron. 34½ h. Lent by the
Lillian H. Florsheim Foundation for Fine Arts.

FIG. 25 ENDLESS COUPLING. 1957. Cast iron. Three
sections, each 22 h.

FIG. 26 CRONOS. 1947. Bronze. 84 h. (without base).



FIG. 27 MORTALITY. 1959. Bronze. 75½ h. Collection of Walker Art Center, Minneapolis.



FIG. 28 THE CRY. 1959-60. Wood. 81 h. Lent by the Solomon R. Guggenheim Museum.

FIG. 29 SESSHU. 1959. Anodized aluminum. 96 h. Lent
by Wadsworth Atheneum.



FIG. 30 INTEGRAL. 1959. Greek marble. 49 $\frac{1}{4}$ h. Collection of the Whitney Museum of American Art, gift of the Friends of the Whitney Museum.

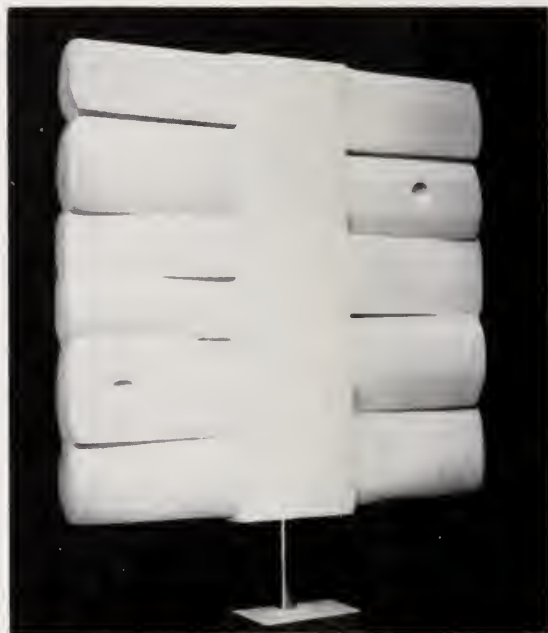


FIG. 31 TIGER. 1959. White Greek marble. 18 h. Not included in the exhibition. Collection of Lillian H. Florsheim Foundation for Fine Arts.

FIG. 32 RED UNTITLED. 1965-66. Red Persian travertine. 67 h.

FIG. 33 HAKUIN. 1965-66. Mannari granite. 72 $\frac{3}{4}$ h.



FIG. 34 STONE OF SPIRITUAL UNDERSTANDING. 1962. Bronze on wood and metal supports. $52\frac{1}{2} \times 48 \times 16$. Lent by The Museum of Modern Art, New York. Gift of the artist.



FIG. 35 FLOOR FRAME. 1961. Bronze. $9\frac{1}{2} \times 34 \times 26$. Lent by Robert A. Bernhard.





FIG. 36 KHMER, 1959-62. Bronze. 56 h. (without base).

FIG. 37 GREEN ESSENCE, 1966. Green serpentine marble on aluminum stand. 64 $\frac{1}{4}$ h.



FIG. 38 JOMON. 1963-64. *Mannari granite*. 25 h. (without stand). Lent anonymously.



FIG. 39 LIFE OF A CUBE. 1962. *Granite*. 21 h. (without base). Collection of the artist.

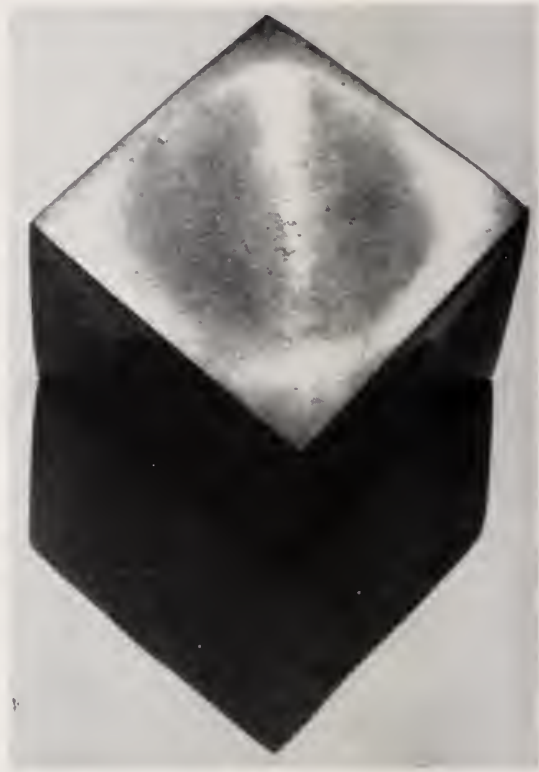




FIG. 41 ONE IS TWO. 1964. Black granite. 15 h. (without base). Lent by Irving Galleries, Milwaukee, Wis.



FIG. 42 THE SUN. 1966. Black granite. 37½ diam.

FIG. 43 THE ROAR. 1966. White Arni marble. 51 3/4 h.



FIG. 44 VICTIM. 1962. Bronze. 60 $\frac{5}{8}$.



FIG. 45 MITOSIS. 1962. Bronze. 22 l. (without base).



FIG. 46 SEEN AND UNSEEN. 1962. Bronze. Two pieces: 6 1/2 h. x 28 w. and 20 h. x 26 w.



FIG. 47 THE GIFT. 1964. Black African marble. 37½ l.

FIG. 48 TO DARKNESS. 1965-66. Black granite. 26½ h. (without base).



FIG. 49 MYO. 1957-1966. Kurama granite. 65 h.

FIG. 50 EROS. 1966. Rose Aurora Portuguese marble on aluminum stand, 23 h. on 67 h. stand.

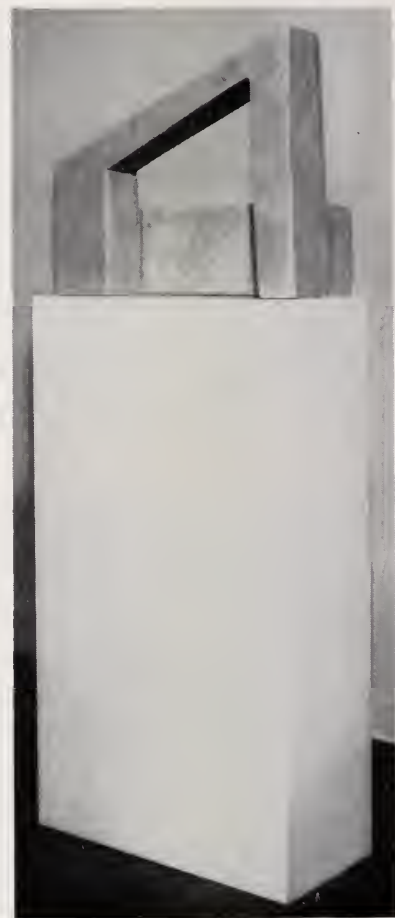


FIG. 51 SKY FRAME. 1966. Pink marble. 28 w.

FIG. 52 THE MOUNTAIN. 1964. Red Persian travertine. $24\frac{1}{4}$ w.



FIG. 53 GARDENS FOR UNESCO BUILDING. *Paris*. 1956-58.



FIG. 54 Detail of dance set "Cave of the Heart" designed for Martha Graham in 1944.

FIG. 55 Detail of dance set "Night Journey" designed for Martha Graham in 1947.

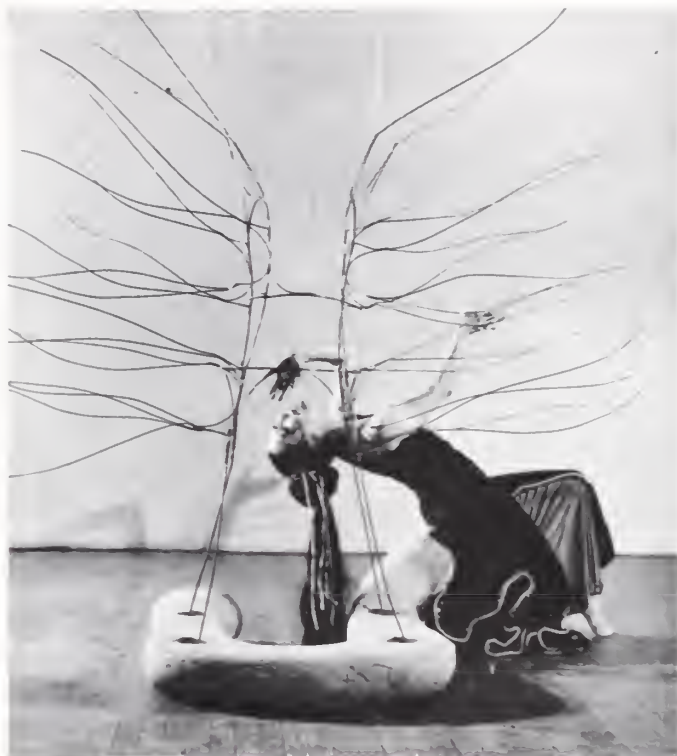


FIG. 56 Dance set "Errand Into the Maze" designed for Martha Graham in 1947.



FIG. 57 Detail of dance set "Judith" designed for Martha Graham in 1950.



FIG. 58 Dance set "Embattled Garden" designed for Martha Graham in 1958.



FIG. 59 Dance set "Appalachian Spring" designed for Martha Graham in 1944.

FIG. 60 Dance set "Phaedra" designed for Martha Graham in 1962.

FIG. 61 Detail of dance set "Orpheus" designed for George Balanchine in 1948.



FIG. 62 *Sunken water garden, Chase Manhattan Bank Plaza, New York. Completed 1964. Skidmore, Owings & Merrill, Architects.*



FIG. 63 EURIPIDES. 1966. *Italian marble (Altissimo)*. Two sections: 45 h., 90 h.



FIG. 64 *White Marble Garden, Beinecke Rare Book and Manuscript Library, Yale University. Completed 1964. Skidmore, Owings & Merrill, Architects.*



FIG. 65 *Beinecke Rare Book and Manuscript Library. Another view.*

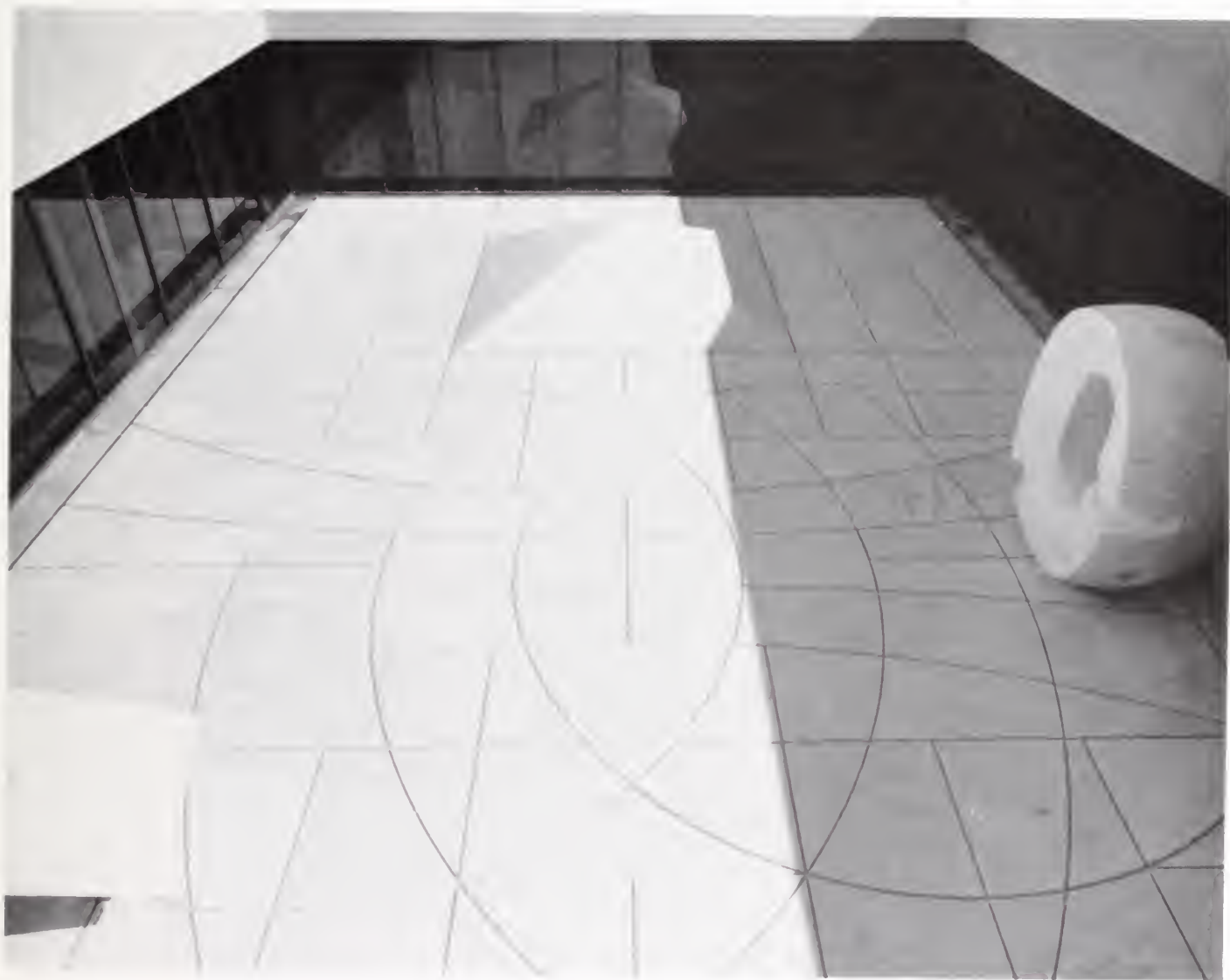




FIG. 66 *Billy Rose Sculpture Garden, Israeli Museum, Jerusalem. Completed 1965.*

FIG. 68 *Hiroshima Bridge, one of two bridges on the approach to Peace Park. Designed by the artist in 1951.*

FIG. 67 *Billy Rose Sculpture Garden, Israeli Museum. Another view.*





CATALOGUE OF THE EXHIBITION

The arrangement is chronological. Measurements are in inches. Works are lent by Cordier & Ekstrom, Inc. unless otherwise indicated. Works marked with an asterisk are illustrated.

- | | |
|--------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|
| *1 <i>Foot-tree</i> . 1928. Bronze. 26½ h. Lent by the artist. | string. 28 h. Lent by the artist. |
| *2 <i>Leda</i> . 1928. Brass. 28 h. (Ring is part of later reconstruction.) Lent by the artist. | 9 <i>My Arizona</i> . 1943. Magnesite, colored plastic. 18 h. Lent by the artist. |
| *3 <i>Positional Shape</i> . 1928. Bronze. 20 h. (This is a replica made by the artist, 1967.) Lent by the artist. | *10 <i>Lunar Infant</i> . 1944. Magnesite, plastic, metal stand. Electrified. 12 h. (22½ with stand). Lent by the artist. |
| *4 <i>R. Buckminster Fuller</i> . 1929. Chrome plated bronze. 12 h. Lent by R. Buckminster Fuller. | *11 <i>Lunar Landscape</i> . c. 1944. Magnesite, cork, string. Electrified. Lent by the Joseph H. Hirshhorn Collection. |
| *5 <i>The Queen</i> . 1931. Terra cotta. 44 h. (in 2 sections). Lent by the artist. | *12 <i>Gregory</i> . 1945. Bronze. 67½ h. |
| 6 <i>Play Mountain</i> . Idea for playground. 1934. Bronze. 5 x 29¼ x 25⅞. Lent by the artist. | 13 <i>Lunar</i> . 1945. Anodized aluminum. 70 h. Lent by the Solomon R. Guggenheim Museum. |
| 7 <i>Contoured Playground</i> . Planned for Central Park. 1940. Bronze. 3 x 26⅞ x 26⅞. Lent by the artist. | 14 <i>Metamorphosis</i> . 1946. White marble (Bianco P). 69¼ h. |
| *8 <i>Monument to Heroes</i> . 1943. Bone, paper, wood, | *15 <i>The Seed</i> . 1945-46. White marble (Bianco P). 24 l. |

- *16 *Humpty Dumpty*. 1946. Ribbon slate. 58¾ h. Collection of the Whitney Museum of American Art.
- *17 *Unknown Bird*. 1946. Green slate. 57 h.
- *18 *Avatar*. 1947. Pink Georgia marble. 78¾ h.
- *19 *Cronos*. 1947. Bronze. 84 h.
- 20 *Kiss*. 1947. Alabaster. 12 h. Lent by the artist.
- 21 *Mrs. White*. 1952. Terra cotta. 30 h. Lent by the artist.
- 22 *Projected Playground for United Nations*. 1952. Bronze. 3 x 19¼ x 27¼. Lent by the artist.
- *23 *Endless Coupling*. 1957. Iron. 66 h. (in 3 sections).
- *24 *The Self*. 1957. Iron. 34½. Lent by Lillian H. Florshiem Foundation for Fine Arts.
- *25 *Woman*. 1957. Iron. 18¼ w. Lent by The Museum of Modern Art, New York.
- *26 *Bird B*. 1957-58. White marble. 24¾ h. (without base).
- 27 *Thanatos*. 1958. Steel. 99 h.
- *28 *Integral*. 1959. Greek Penteli marble. 49¼ h. Collection of the Whitney Museum of American Art, gift of the Friends of the Whitney Museum.
- *29 *Mortality*. 1959. Bronze. 75½ h. Lent by Walker Art Center.
- *30 *Sesshu*. 1959. Anodized aluminum. 102 h. Lent by Vlodsworth Athenaeum.
- *31 *Woman with Child*. 1959. White marble. 44 h. (8½ h. with base). Lent by Contemporary Collection of The Cleveland Museum of Art.
- 32 *Shards Flowing*. 1960. Bronze. 87¾ h. Lent by Columbia Broadcasting System.
- *33 *The Cry*. 1959-60. Wood. 81 h. Lent by Solomon R. Guggenheim Museum.
- *34 *Floor Frame*. 1961. Bronze. Two pieces. Lent by Robert A. Bernhard.
- *35 *Isidore's Figure*. 1961. Tamba granite. 57½ h. (without base).
- *36 *Khmer*. 1959-62. Bronze. 56 h. (without base).
- *37 *Life of a Clerk*. 1962. Black granite. 21 h. (without base). Lent by the artist.
- *38 *Mitosis*. 1962. Bronze. 2 pieces: 15 h.
- *39 *Seen and Unseen*. 1962. Bronze. 2 pieces: 6½ h. x 28 and 20 h. x 26.
- *40 *Stone of Spiritual Understanding*. 1962. Bronze on wooden and metal supports. 52¼ h. Lent by The Museum of Modern Art, New York. Gift of the artist.
- 41 *Tiger's Eye*. 1962. Makabe granite. 30 l. Lent by Ruth Stephan Franklin.
- *42 *Victim*. 1962. Bronze. 60¾ h.
- *43 *Black Sun*. 1960-63. Black Tamba granite. 30 diam.
- 44 *Ceremonial Object for Marcel Duchamp*. 1963-64. Serpentine green marble mounted on glass stand. 28 h. (68 h. with glass stand). Lent by Mr. Henri-Georges Doll.
- *45 *Jomon*. 1963-64. Mannari granite. 25 h. (without stand). Lent anonymously.
- *46 *One is Two*. 1964. Black granite. 15 h. (without base). Lent by Irving Galleries, Milwaukee, Wis.
- *47 *The Gift*. 1964. Black African marble. 37½ l.
- *48 *The Mountain*. 1964. Red Persian travertine. 24¼ w.
- 49 *Two's One*. 1964. Granite. Two pieces: 22 l. Lent by Mr. and Mrs. R. B. Schulhof.
- *50 *To Darkness*. 1965-66. Black granite. 26½ h. (without base).
- *51 *Eros*. 1966. Rose Aurora Portuguese marble. 23 h. (91 h. with aluminum stand).
- *52 *Europees*. 1966. Italian white marble (Atissimo). 2 pieces: 45 h. and 90 h.
- 53 *Feder*. 1966. Pink granite. 13 h. (69 h. with metal stand).
- *54 *Green Elixire*. 1966. Green Serpentine marble on aluminum stand. 64¼ h.
- *55 *Hakon*. 1965-66. Marwar granite. 72¾ h.
- 56 *Indian Diner*. 1966. Mannari granite. 60½ h.
- *57 *Mya*. 197-66. Karama granite. 65 h.
- 58 *Night Wind*. 1966. Black granite. 12 h. (63½ h. with aluminum stand).

- *59 *Red Untitled*. 1965-66. Red Persian travertine. 67 h.
60 *Riverside Drive Playground Models*. 1961-66.
- *61 *Sky Frome*. 1966. Rose Aurora Portuguese marble.
28 w.
- *62 *The Roar*. 1966. White Arni marble. 51¾ h.
- *63 *The Sun*. 1966. Black granite. 37½ diam.
- 64 *White Sun*. 1966. White Itolion Sorovezza marble.
28½ diam.
- 65 *Expo '70*. 1967. Model for U. S. Pavilion. Design not
accepted.
- 66 *Resonance*. 1966-67. Marble. Two pieces. 66 w.
- 67 *Origin with Young Balloon*. 1967-68. Aluminum,
plastic. 40 w.
- 68 *Play Object*. 1968. Polyester (red). Five truncated
tetrahedrons, each 30 on a side.

OBJECTS FROM DANCE SETS

- *69 *Chair*. 1944. Bronze (originally in wood; bronze
cast was made in 1965). 40½ h. Part of set for
Martha Graham's "Appalachian Spring." Lent by
the New School for Social Research.
- *70 *Serpent*. 1946. Magnesite and brass. Part of set for
Martha Graham's "Cove of the Heart."

- *71 *Ropes and Small Objects*. 1947. Set for Martha
Graham's "Errand Into the Maze."
- *72 *Bed*. 1947. Part of set for Martha Graham's "Night
Journey."
- *73 *Stones and objects*. 1948. Part of set for George
Balanchine's "Orpheus."
- *74 *Tent of Holofernes*. 1950. Wood. Part of set for
Martha Graham's "Judith."
- *75 *Dance platform*. 1958. Wood, green rattan rods.
Part of set for Martha Graham's "Embattled Gar-
den."
- *76 *Shrine of Aphrodite*. 1962. Part of set for Martha
Graham's "Phaedra."

PHOTOGRAPHS

- *77 *Gardens for UNESCO Building, Paris*. 1956-58.
- *78 *Beinecke Rare Book and Manuscript Library, Yale
University, New Haven, Conn.* 1960-1964.
- *79 *Sunken garden for Chase Manhattan Bank Plaza,
New York*. 1961-64.
- *80 *Billy Rose Sculpture Garden for Israeli Museum,
Jerusalem*. 1960-65.

Group of 75 slides of gardens, architectural com-
missions, playgrounds, etc.

PUBLIC COLLECTIONS

Albright-Knox Art Gallery, Buffalo
 Art Gallery of Ontario, Toronto
 Art Institute of Chicago
 The Brooklyn Museum, New York
 Cleveland Museum of Art
 Des Moines Art Center
 The Solomon R. Guggenheim Museum, New York
 Joseph H. Hirshhorn Collection, New York
 Honolulu Academy of Arts
 Israeli Museum, Jerusalem
 Kröller-Müller Museum, Otterlo, Holland
 Los Angeles County Museum
 Metropolitan Museum of Art
 Modern Museum, Kamakura, Japan
 The Museum of Modern Art, New York
 New School for Social Research, New York
 Norton Gallery and School of Art, West Palm Beach
 San Francisco Museum of Art
 Sheldon Memorial Art Gallery, Lincoln, Nebraska
 Society of the Four Arts, Palm Beach
 Tate Gallery, London
 Toledo Art Museum
 Walker Art Center, Minneapolis
 Wadsworth Atheneum, Hartford
 Whitney Museum of American Art, New York

ONE MAN SHOWS

1929 Eugene Schiøtz Gallery
 1930 Marie Sternes Gallery
 Harvard Society for Contemporary Art
 Art Club of Chicago
 1931 Albright Art Gallery, Buffalo
 Princeton Memorial Art Gallery
 Becker Gallery
 1932 Becker Gallery
 Demotte Gallery
 Reinhardt Galleries
 1933 Modern Galleries, Philadelphia
 1934 Honolulu Academy of Arts
 1939
 1934 Sidney Burney Gallery, London
 Western Association of Art Museum Directors
 Touring Show
 1935 Marie Harriman Gallery
 1940 San Francisco Museum of Art
 1948 Charles Egan Gallery
 1951 Mitaka Art Department Store, Japan
 1952 Kamakura Modern Museum, Japan
 1953 Stable Gallery
 1955 Stable Gallery
 1959 Stable Gallery
 1960 Donald Cooper & Michael Warren Galleries
 Fort Worth Art Center
 1963 Gurdies & Ekstrom, Inc.
 1964 Claude Bernstet Gallery, Paris
 1965 Cordier & Ekstrom, Inc.
 1967 Cordier & Ekstrom, Inc.

GROUP SHOWS

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|------|--------------------------------------------------------------------------------------------------------------------------|------|-------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1931 | Nikakai, Tokyo
Bronzes and Drawings by Isamu Noguchi and
Bronzes by Chana Orloff, Albright Art Gallery,
Buffalo | 1959 | Documenta II, Kassel, Germany*
American National Exhibition, Moscow* |
| 1933 | Exhibition of the work of Artist Fellows of the John
Simon Guggenheim Memorial Foundation | 1960 | Paintings and Sculpture Collected by Yale Alumni,
Yale University, New Haven* |
| 1936 | Fantastic Art, Dada, Surrealism, The Museum of
Modern Art, New York* | 1961 | American Art of Our Century, Whitney Museum
of American Art, New York* |
| 1938 | Trois Siecles D'Art Aux Etats-Unis, Musee Du Jeu
De Paume, Paris* | 1962 | Continuity and Change, Wadsworth Atheneum,
Hartford
Recent Acquisitions, Whitney Museum of Ameri-
can Art, New York
Seattle World's Fair* |
| 1939 | Art in Our Time, The Museum of Modern Art,
New York* | 1964 | Between the Fairs, Whitney Museum of American
Art, New York
Documenta III, Kassel, Germany*
Gulbenkian Exhibition, Tate Gallery, London* |
| 1942 | Twentieth Century Portraits, The Museum of Mod-
ern Art, New York* | 1965 | Rodin Museum, The Museum of Modern Art, New
York |
| 1946 | Fourteen Americans, The Museum of Modern Art,
New York* | 1966 | Fifty Years of Modern Art, The Cleveland Museum
of Art*
Art of the United States, Whitney Museum of
American Art, New York* |
| 1947 | Exposition International Du Surréalisme, Galerie
Maeght, Paris* | 1967 | American Sculpture of the Sixties, Los Angeles
County Museum*
Sculpture: A Generation of Innovation, Art Insti-
tute of Chicago |
| 1951 | Abstract Painting and Sculpture in America, The
Museum of Modern Art, New York* | | |
| 1955 | 50 Ans D'Art Etats-Unis, Collection Museum of
Modern Art, Paris | | |
| 1958 | Nature and Abstraction, Whitney Museum of
American Art, New York* | | |

*Catalogue

ANNUALS

Whitney Museum Annual Exhibition: 1939, 1940, 1945,
1946, 1947, 1948, 1949, 1950, 1951, 1952, 1955, 1956,
1958, 1960, 1962, 1964, 1966.

Pittsburgh International Exhibition, Carnegie Institute:
1958, 1961, 1964, 1967.

AWARDS

- 1927 John Simon Guggenheim Memorial Fund Fellowship
- 1938 \$1000 First Prize National Competition for relief at entrance of Associated Press Building, Rockefeller Center
- 1950 Bollingen Fellowship
- 1959 First prize (Logan Medall) 63rd Exhibition of Painting and Sculpture, Art Institute of Chicago
- 1965 New York Architectural League Gold Medall
- 1966 Brandeis Creative Arts Award

CHRONOLOGY

- 1904 Born November 17 at Los Angeles, California. Parents were Yoneko (Yone) Noguchi, a Japanese poet from Tokyo (later Professor of English at Keio University) and Leone G. Moore, an American writer and designer who was born in New York. His mother's father was Scotch-Irish and her mother was American Indian.
- 1906 Family moved to Tokyo.
- 1910 Moved to Crignalek near the sea. Attended Japanese kindergarten and spent two years at a local grammar school.
- 1912 Sister Alex was born.
- 1912 Attended a French-Japanese elementary school, St. Joseph's College in Yokohama.
- 1917 Sent as apprentice to a cabinet-maker in Chicago.
- 1918 Sent by his mother to America to attend his sister Alex's School of Silver Design in Hartford, Illinois. The school did not open as it was suddenly turned over to U.S. Army tank training camp. At the fall the family went to public school in Parkville, Missouri.
- 1919 Befriended by Dr. Rumely, founder of International Art School in Detroit with a Doctor Samuel Mark in LaPorte, Indiana. Three years later he graduated from high school. Dr. Rumely advised him to become a doctor but, as he hoped to become an artist, he arranged for him to be apprenticed to Gutzon Borglum at Stamford, Connecticut. He learned casting from Italian plaster casters at Borglum's studio and did a head of Lincoln. In the end Borglum told him he would never be a sculptor, so he decided to follow Dr. Rumely's advice and study medicine.
- 1922 He attended Columbia University. At night he worked in a restaurant.
- 1924 His mother returned to the West Coast after 17 years in Japan.
- 1924 Arrived by his mother who had just moved to New York. He attended Leonard Jr. in Virgil School where he worked for the director, Ondrea Pissoloto. Three months later he had his first one-man show at the school.
[Address: 127 University Place in Greenwich Village].
Elected member of the National Sculpture Society.
Studied regularly in the National Academy and the Architectural League.
- 1926 Formulated Alfred Snelitz gallery. An American Place and the New Art Circle of J. B. Neuman with the usual both friend and patron.

- Sow Brancusi exhibition at Brummer Gallery. "I was transfixed by his vision."
- 1927 Awarded John Simon Guggenheim Memorial Fellowship.
Arrived in Paris.
Worked with Brancusi (mornings). In the evenings he studied drawing at Academy Grande Chaumiere, and the Collarasi School. Met Alexander Calder, Stuart Davis, Faujita, Marris Kantar, Pascin and Andre Ruellan.
Visited Landon to prepare for trip to the Far East for which the Guggenheim Fellowship was intended.
- 1929 Returned to New York.
One-man show at Eugene Shaen Gallery included portrait heads of Martho Graham, R. Buckminster Fuller, George Gershwin, etc.
- 1930- Back in Paris.
- 1931 To Peking (studied brush drawings with Chi Pai Shi) via Berlin, Mascow and the Trans-Siberian Railroad. Spent 8 months in Peking.
To Japan: Tokya and Kyato (studied with the patter Una Jinmatsu).
Bronze portrait, Ruth Porks, purchased by Whitney Museum.
- 1932 Returned to New York.
Exhibited drawings at Demotte Gallery, at the same time terro cottas were shown at Jahn Becker Gallery. Evicted from 58 West 57th Street studio.
New studia in store on East 76th Street, later moved to Hotel Des Artistes then to Chiswick Mall, London.
- 1933 Plon for a playground in Central Park rejected by Robert Mases, Commissioner of Parks.
- 1935 Exhibition at Morie Harriman Gallery.
Ballet set for "Frantier," the first of many very successful colloborations with Mortho Graham.
- 1935- Mexica. Completed high relief mural on History of Mexico in polychrome cement and carved brick for Rodriguez public market.
- 1938 Won competition for bas-relief in stainless steel over the entrance of the Associated Press Building in Rockefeller Center.
- 1940 Drove across country to Colifornio with Arshile Garky.
- 1941 Capital acquired by Museum of Modern Art, New York.
- 1942 Voluntary intern at relocation camp for Joponese-Americans at Postan, Arizano.
Reestablished in New York in a fine studio at 33 MacDougal Alley.
Caffee table made far and still distributed by Hermon Miller. Shortly after Knoll took on a small version of a table lamp originolly designed for his sister.
- 1945 Carved flat marble slabs which he used in skeletal-like constructions.
Ballet sets for "Heradiode" and "Appolochion Spring" for Martho Graham.
- 1946 Included in exhibition "Faurteen Americons" at The Museum of Modern Art.
Ballet set for Martho Graham's "Dark Meadow."
- 1947 Humpty Dumpty purchased by Whitney Museum.
- 1949- Awarded Fellowship by Bollingen Foundation to write a baok an leisure. This made passible a trip to England, France, Italy, Spoin (Gaudi), Greece, Egypt, India, Bali, Jopan. Baak was never completed.
- 1950 Exhibited at Mitukoshi Stare, Tokyo.
- 1951- Gardens in Japan at Keiyo University. Designed two bridges for Hiroshima.
- 1952
- 1953 Married Yashiko (Shirley) Yomoguchi. Divorced 1955.
Exhibition at Madern Museum, Kamakura.
Kouros purchased by Metrapalitan Museum of Art.
- 1955 Sets and costumes for "King Leor" in London for George Devine and Sir John Gielgud.

- 1956- Gardens for UNESCO Building, Paris.
1958
- 1961 Established his studio in small factory building in Long Island City.
- 1960- Marble garden for Beinecke Rare Book and
1964 Manuscript Library, Yale University.
- 1960- Billy Rose Sculpture Garden for Israeli Museum,
1965 Jerusalem.
Garden for Chose Monhotton Bank Plaza, New York.
- 1967- Sculpture for 140 Broadway.
- 1968 Retrospective exhibition at Whitney Museum of American Art.

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ABBREVIATIONS

Ag, August; Ap, April; D, December; F, February; J, January; Ja, January; Je, June; J, July; M, March; My, May; N, November; O, October; p, pages; par, partial; S, September.

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